

Conservatory

Sight Singing
METHOD
by

A.T. CRINGAN.

MUS. BAC.

AS USED IN THE
TORONTO
CONSERVATORY
OF MUSIC

PRICE 50¢

TORONTO,
WHALEY ROYCE & CO., LIMITED
158 YONGE STREET

Junior Sight-Singing Examination.

This examination comprises the following tests:—

1. Singing without accompaniment a minor scale, harmonic form; also the intervals of perfect fourth, fifth, and octave, major second, third, sixth and seventh, and minor third.
2. Singing at sight a test containing diatonic intervals of moderate difficulty in a major key.
3. Singing at sight, on a monotone, a test in simple, duple, triple or quadruple time, containing half-pulse and quarter-pulse divisions and dotted notes.
4. Writing from hearing it played or sung, a test containing from four to six tones of any major scale indicated by the examiner, the tonic chord being first played or sung.
5. Pointing on a blank staff the notes of any one of three hymn tunes previously prepared.

Intermediate Sight-Singing Examination.

The following tests are given:—

1. Singing without accompaniment minor scales, melodic and harmonic, and all major and minor intervals within the compass of an octave.
2. Singing at sight a test containing difficult diatonic intervals and simple modulations to the dominant, sub-dominant or relative minor.
3. Singing at sight, on a monotone, a test containing any of the following pulse-divisions, half and quarters, three-quarters and quarters, triplets, and rests of corresponding value.
4. Ear tests as in the Junior Examination, but containing the sharp fourth or flat seventh of the scale.
5. Pointing on a staff modulator, while singing from memory, the notes of one of six tunes previously prepared and containing a modulation to the dominant, sub-dominant or relative minor.

*V. L. Coatsworth.
Oct. 1. 1908.*

Conservatory

Sight-Singing
METHOD
by

A. T. CRINGAN.

MUS. BAC.

AS USED IN THE
TORONTO
CONSERVATORY
OF MUSIC.

Price 50¢

TORONTO,
WHALEY, ROYCE & CO., LIMITED,
158 YONGE STREET.

Entered according to Act of the Parliament of Canada in the year 1901 by Whaley, Royce & Co. Limited
at the Department of Agriculture.

UNIVERSITY OF TORONTO

15,394

11.6.64
EDWARD JOHNSON
MUSIC LIBRARY

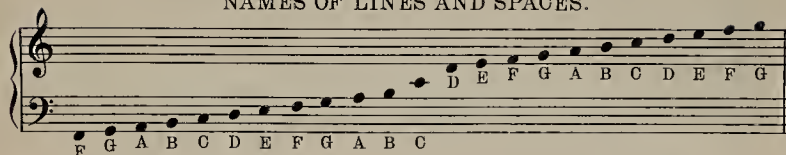
p. p. too
 ccc lll lās tai tē.
 f h p l lās - a tē.
 p. lll too - aa tai tē.

and my ~~two~~ every day list they
are perfect & chromatic scale.

CONSERVATORY SIGHT-SINGING METHOD.

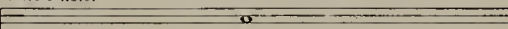
3

NAMES OF LINES AND SPACES.

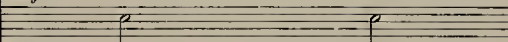


NAMES OF NOTES AND THEIR RELATIVE VALUES.

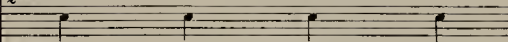
Whole note.



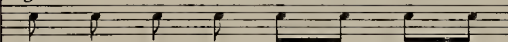
Half.



Quarter.



Eighth.



Sixteenth.



Thirtysecond.

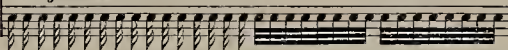


TABLE OF KEY-SIGNATURES.



Rule for finding the Key-note:— The last sharp is always placed on the seventh and the last flat on the fourth degree of the scale.

Each major scale contains seven tones named as follows:— *Do Re Mi Fa Sol La Ti.*

As shown in the following diagram the interval of a semitone occurs between *Mi—Fa* and *Ti—Do*.



TABLE OF TIME-SIGNATURES.

Two beats in a measure. *Three beats in a measure.*

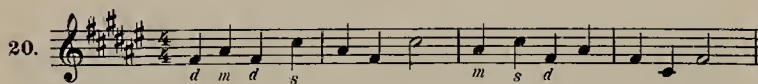
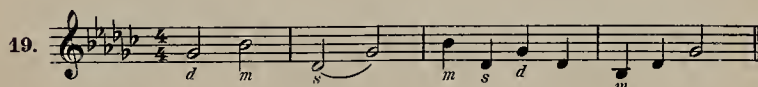
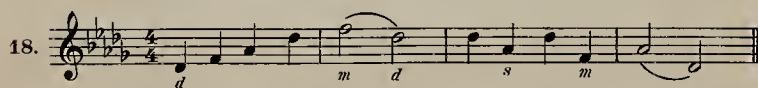
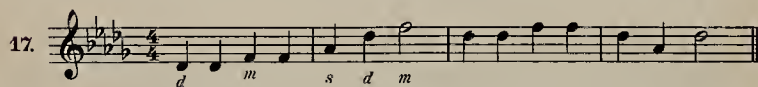
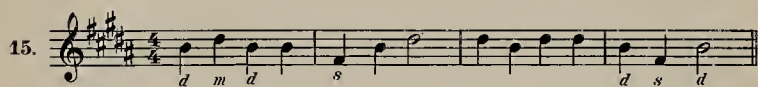
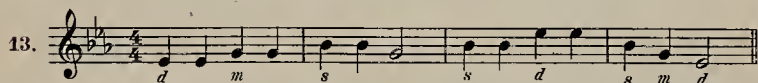
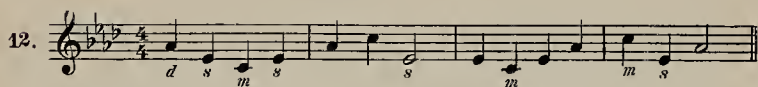
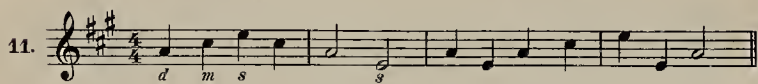
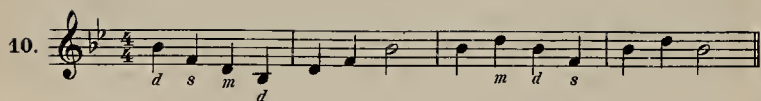
Four beats in a measure. *Six beats in a measure.*

The examples show various time signatures: 2/4, 3/4, 3/8, 4/4, 3/2, 4/8, 6/8, and 6/4. Each example consists of a short musical phrase on a staff with a treble clef, illustrating the feel of the time signature.

Note:— The upper figure indicates the *number* of beats in a measure while the lower indicates the *note-value* of each beat.

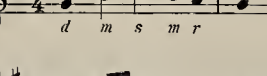
Exercises on the Tonic Chord.

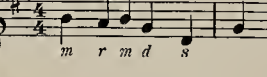
The exercises are numbered 1 through 9. Each exercise is a short musical phrase on a staff with a treble clef, in 4/4 time. The notes are labeled with 'd' (do), 'm' (me), 's' (so), and 'l' (la) to indicate fingerings. The exercises show various patterns of eighth and quarter notes, including ascending and descending scales, and chords.

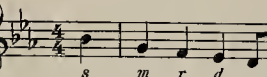


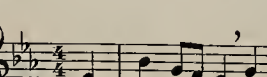
The Divided Beat.

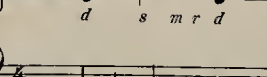
The DIVIDED BEAT.

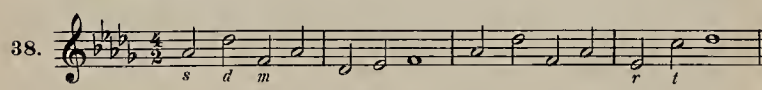
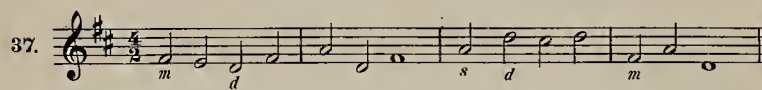
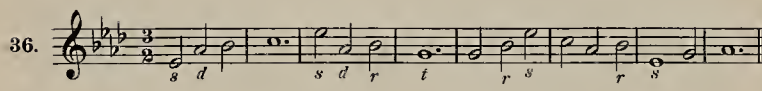
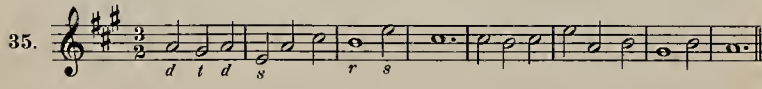
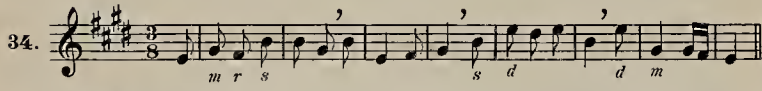
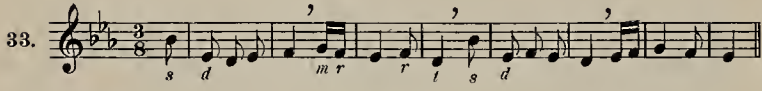
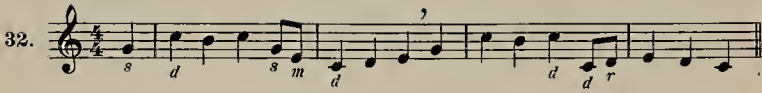
27. 

28. 

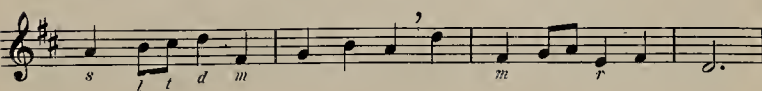
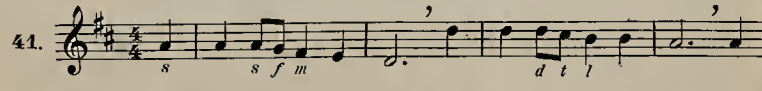
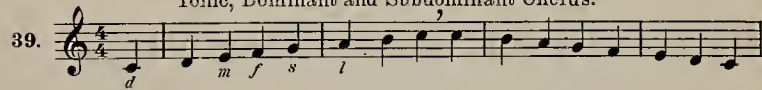
29. 

30. 

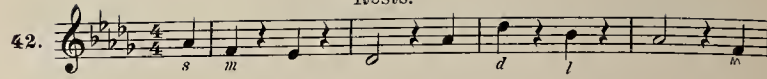

31. 





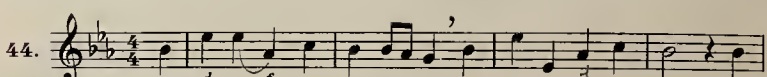
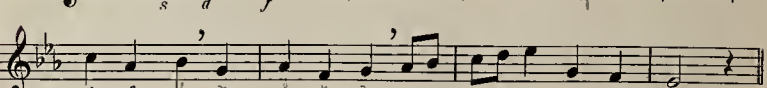
Tonic, Dominant and Subdominant Chords.



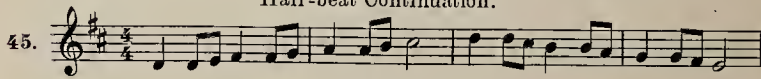

Rests.


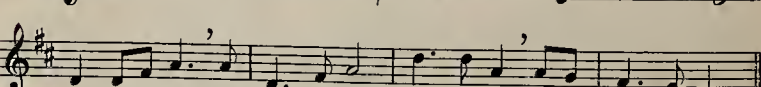
42. 


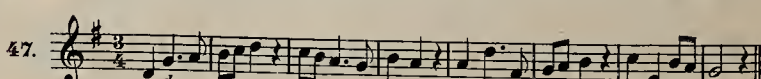

43. 


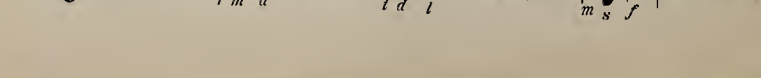

44. 


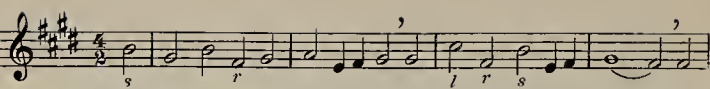
Half-beat Continuation.

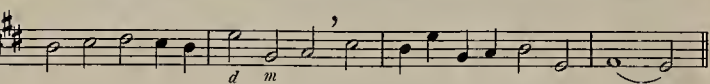
45. 


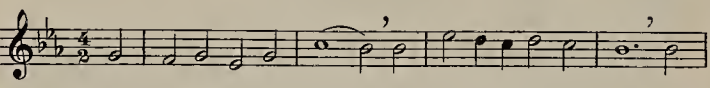
46. 


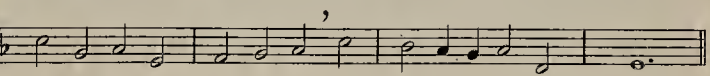
47. 


48. 


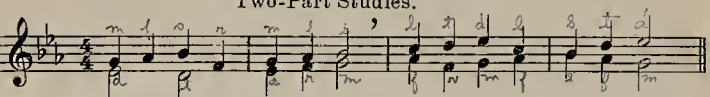
49. 

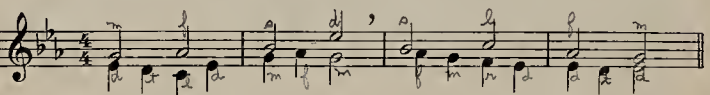


50. 

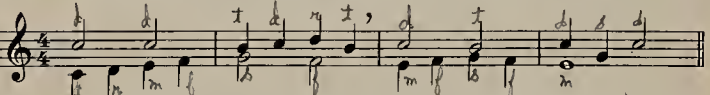


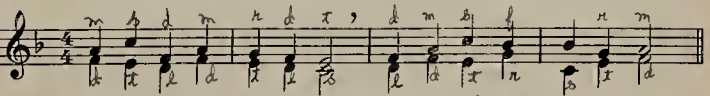
Two-Part Studies.


51. 

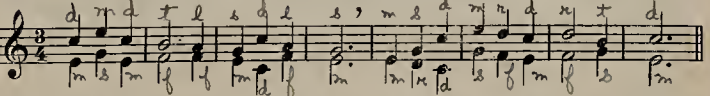
52. 

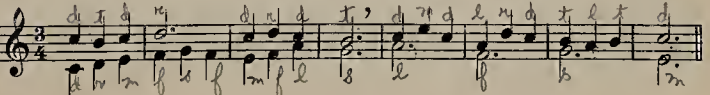
53. 

54. 

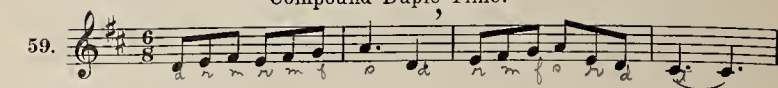
55. 


56. 

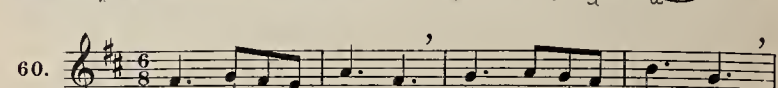
57. 


58. 

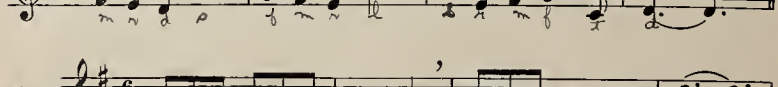
Compound Duple Time.

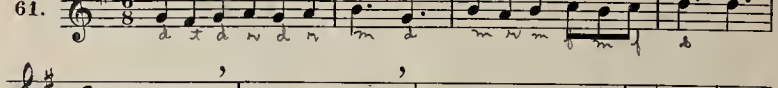
59. 

60. 

61. 

62. 

63. 

64. 

65. 

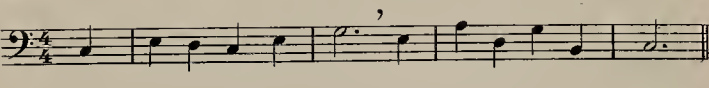


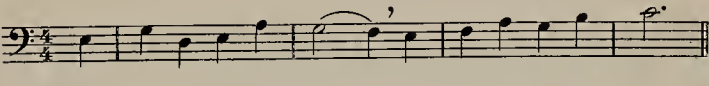
66. 

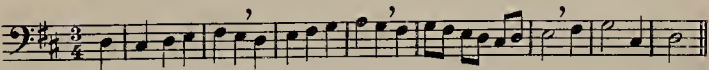


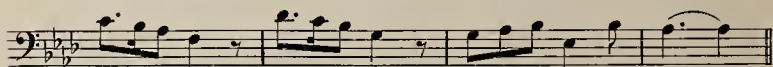
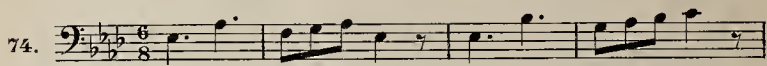
THE GREAT STAVE.

On reference to the Stave given on page 3 it will be observed that it consists of eleven lines, including the leger line named C. The eleven-lined Stave is technically known as the "*Great Stave*." For convenience in reading it is divided into two sections of five lines each with a leger line between. From the position which this line occupies in the middle of the Stave it is known as Middle C. — The upper section of the Stave is distinguished by a sign called the *G* or *Treble Clef*; and the lower section by the *F* or *Bass Clef*. The former was primarily intended for the notes sung by the Treble voice, but the Contralto part is now frequently combined with it. Similarly the Bass part only was originally written in the Bass Clef, but the Tenor part is now frequently written in this also. — A reference to the "*Table of Key-signatures*" on page 3 will show the order in which the various sharps and flats are written in both clefs. — In order to familiarise the student with the Bass Clef a selection of the exercises contained in the foregoing chapters should now be re-written, one octave lower, in the Bass Clef.

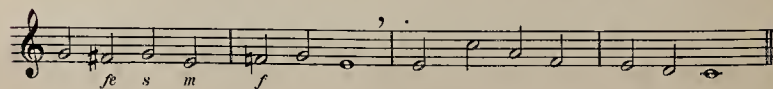
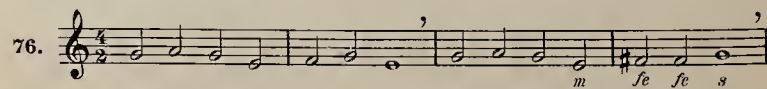
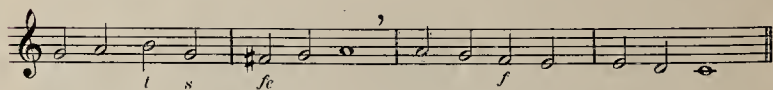
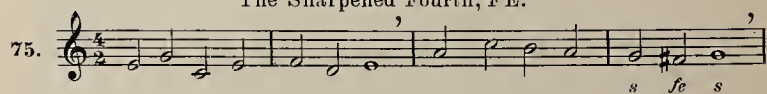
67. 

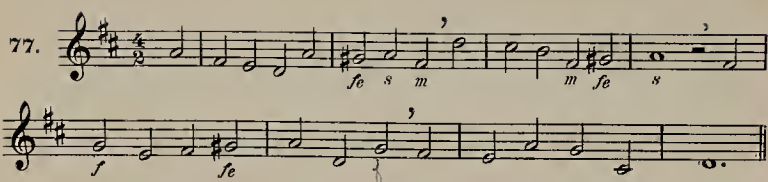
68. 

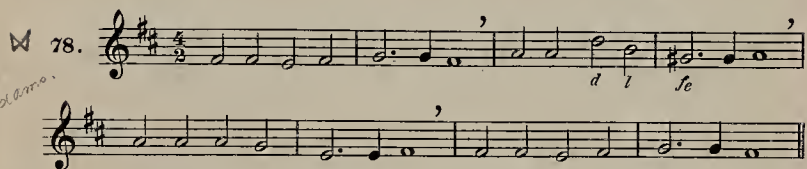
69. 

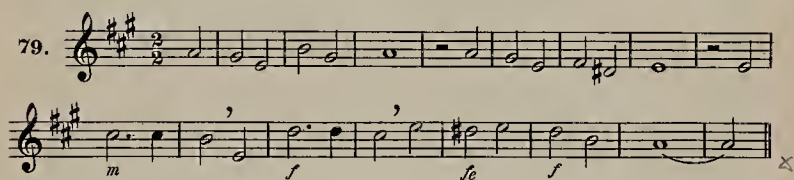


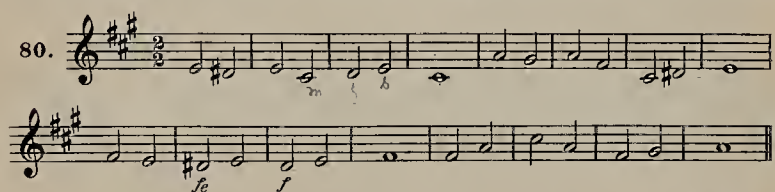
The Sharpened Fourth, FE.

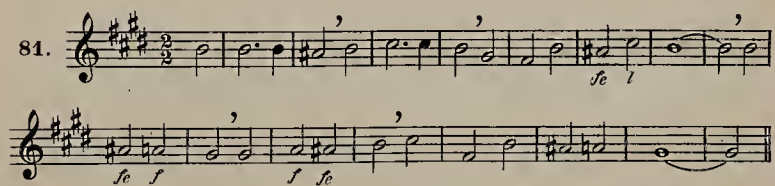


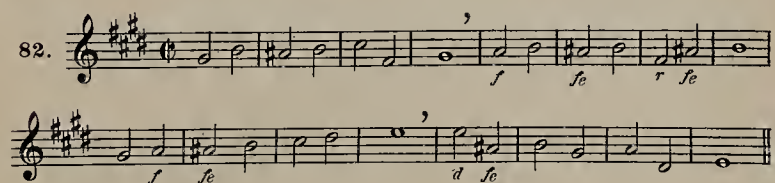
77. 

W 78. *Adamo.* 

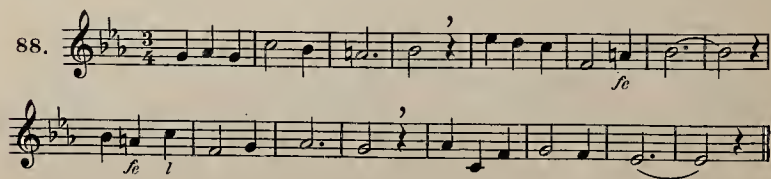
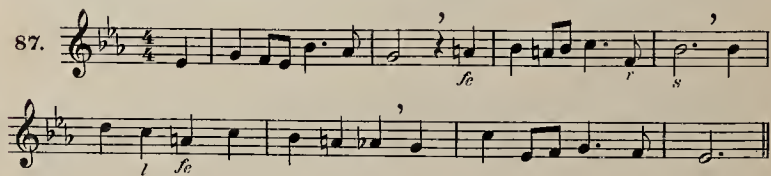
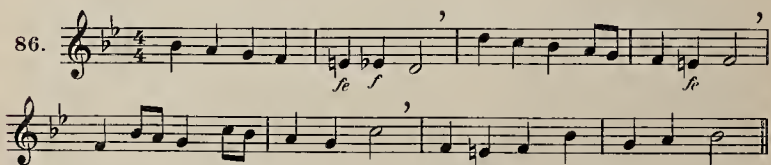
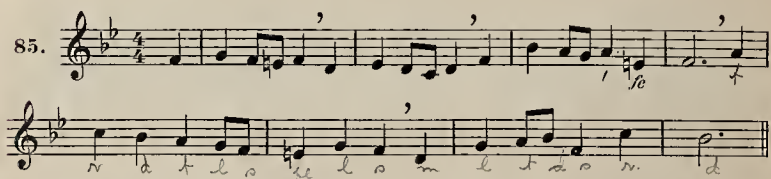
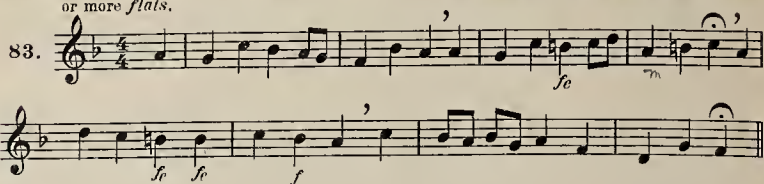
79. 

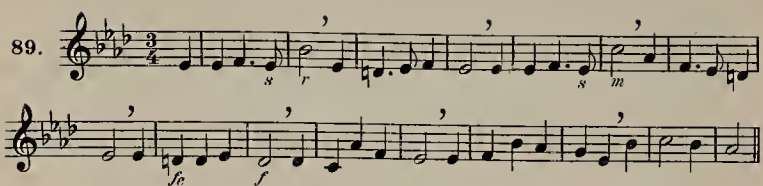
80. 

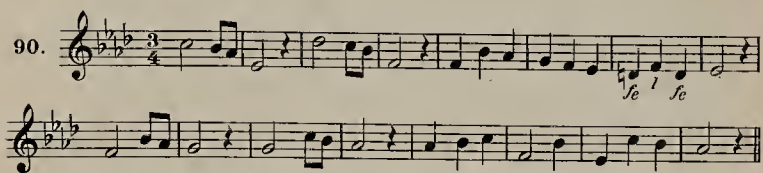
81. 

82. 

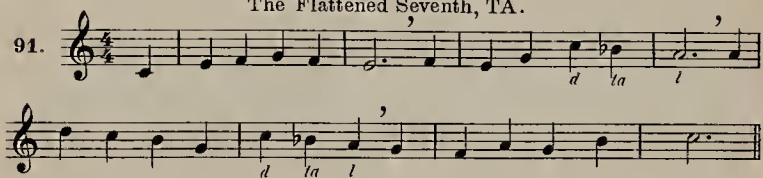
Note:— The sharpened Fourth is indicated by a *natural* (♮) when the key-signature contains one or more flats.

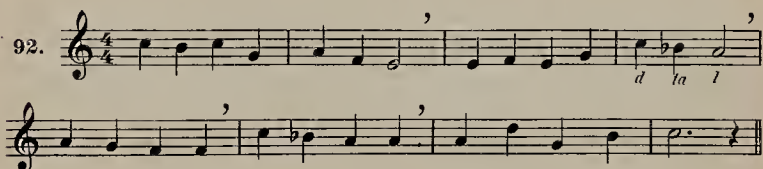


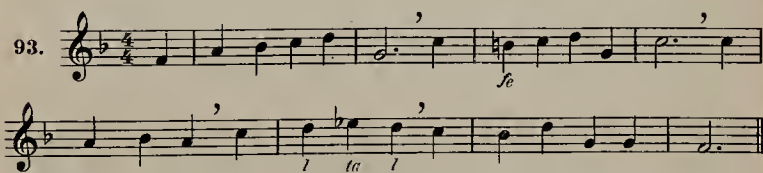
89. 

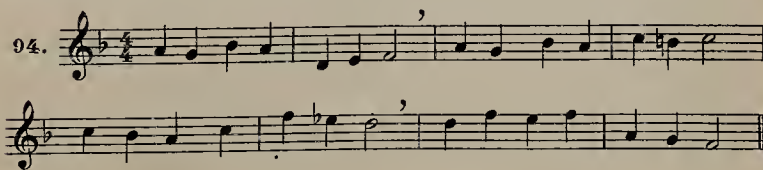
90. 

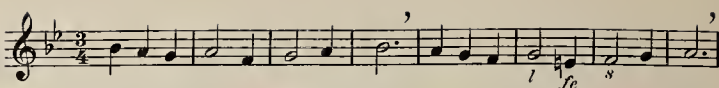
The Flattened Seventh, TA.

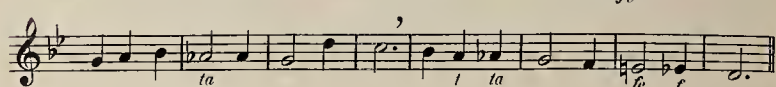
91. 

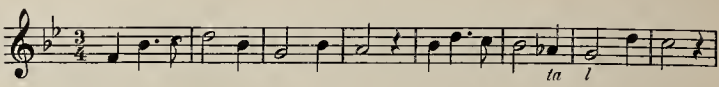
92. 

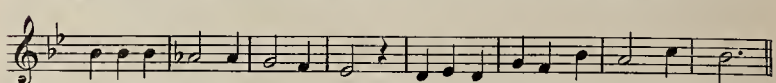
93. 

94. 


95. 

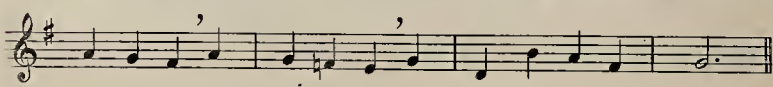



96. 

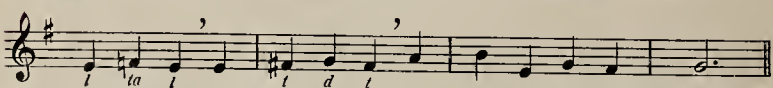


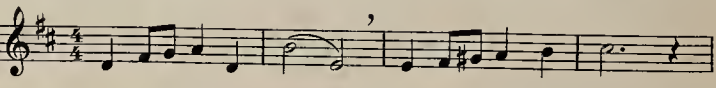
Note:— The flattened Seventh is indicated by a *natural* when the key-signature contains one or more sharps.

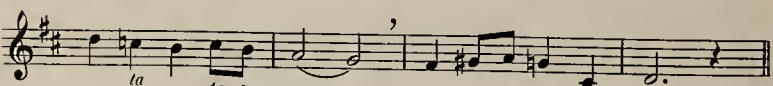
97. 

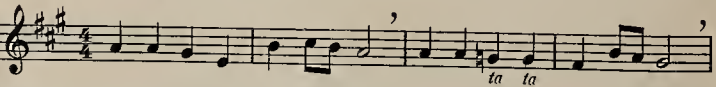


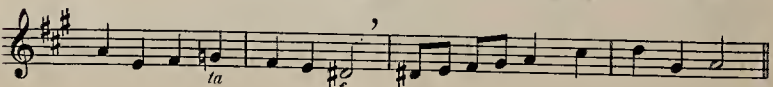
98. 

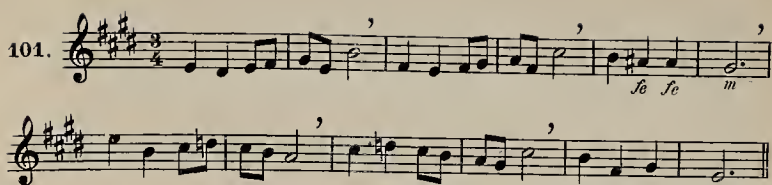


99. 

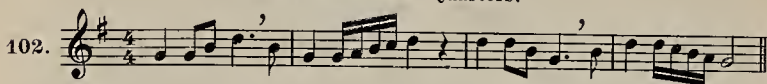


100. 

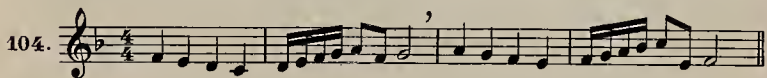


101. 

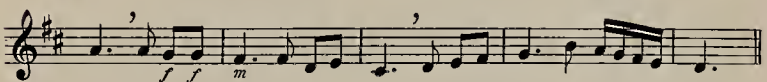
The Divided Beat. Quarters.

102. 

103. 

104. 

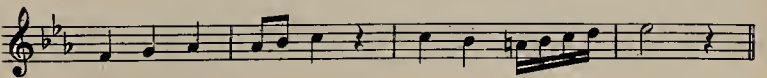
105. 



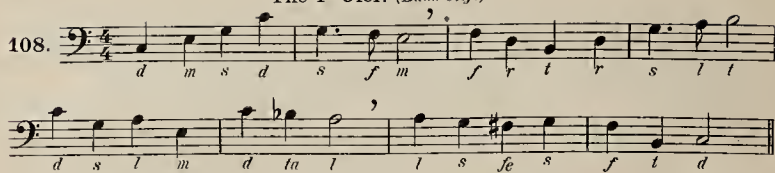
106. 



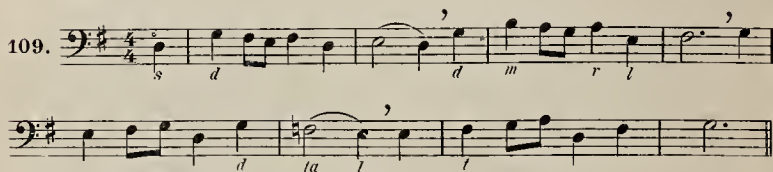
107. 




The F-Clef. (*Bass Clef*)

108. 
d m s d s f m f r t r s l t

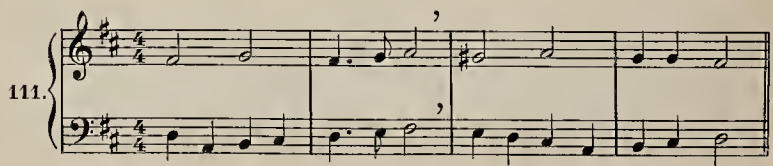
d s l m d ta l l s fe s f t d

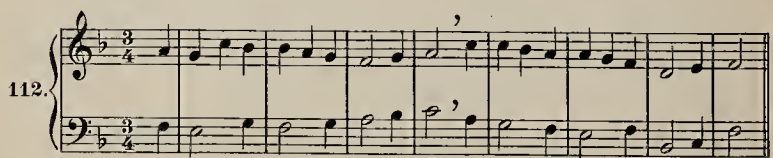
109. 
s d d d d d m r l

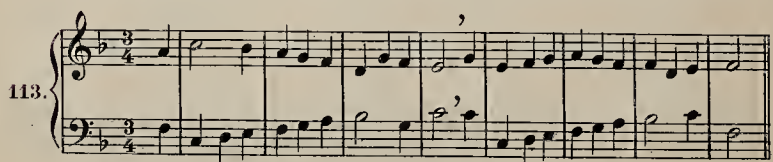
d ta l l t

110. 
m

d

111. 

112. 

113. 

114.

System 114, measures 1-5. The key signature is B-flat major (two flats). The time signature is 4/4. The melody in the treble clef starts on G4, moves to A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass line starts on G3, moves to A3, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. There are accents on the first G of the treble staff in measures 3 and 4.

115.

System 115, measures 1-5. The key signature is B-flat major (two flats). The time signature is 4/4. The melody in the treble clef starts on G4, moves to A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass line starts on G3, moves to A3, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. There are accents on the first G of the treble staff in measures 3 and 4.

System 116, measures 1-5. The key signature is B-flat major (two flats). The time signature is 4/4. The melody in the treble clef starts on G4, moves to A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass line starts on G3, moves to A3, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. There are accents on the first G of the treble staff in measures 3 and 4.

116.

System 116, measures 1-5. The key signature is B-flat major (two flats). The time signature is 4/4. The melody in the treble clef starts on G4, moves to A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass line starts on G3, moves to A3, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. There are accents on the first G of the treble staff in measures 3 and 4.

System 116, measures 1-5. The key signature is B-flat major (two flats). The time signature is 4/4. The melody in the treble clef starts on G4, moves to A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass line starts on G3, moves to A3, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. There are accents on the first G of the treble staff in measures 3 and 4.

UNIVERSITY OF TORONTO

15,394

Evening.

p

1. Eve-ning's gold - en sun-light, Oft I've watch'd thy glow,
 2. Oft my so - ber fan - cy On that glow hast dwelt,
 3. Felt as though an o - ther Bright-er, bet - ter light,
 4. From the same Cre a - tor Each can trace his birth,

p

As be - hind yon hill - top, Thou hast sunk so low.
 And my heart a sad - ness At the sight has felt.
 Sent a chast-ning vi - sion On my in - ward sight.
 Thee he dress'd in glo - ry, Me he form'd of earth.

The Silver Lake.

Moderato.

1. Come with me, the moon is beam - ing O'er the
 2. O de - lay not, time is fly - ing, And our
 3. Wake the harp to ac - cents ten - der, Soft - ly

sil - ver wa - ters of the lake so fair,
 com - rades call us from the peb - bly strand,
 sweep the chords and war - ble sweet - est lays,

See ye not the white sails gleam-ing, And the
 E'en the gen-tle breeze is sigh-ing, As it
 While the star-ry host in splen-dour Greet their

rip-ples laugh-ing in the sum-mer air?
 waits to hear us from the dew-y land;
 pla-cid mir-ror with an earn-est gaze;

Come with me, the boat is wait-ing, And the
 'Mid the hills in beau-ty gleam-ing Still the
 Earth is heav'n in fair-est seem-ing, And the

dis-tant voi-ces sweet-est ech-oes wake; Come, O come, the

moon is beam-ing Over the laugh-ing wa-ters of the sil-ver lake.

The Harp that once through Tara's Halls.

Adagio. ♩ = 66.

Old Irish Melody.

mp

1. The harp that once thro' Ta-ra's halls The soul of mu-sic
 2. No more to chiefs and la-dies bright The harp of Ta-ra

mp

cresc.

shed, Now hangs as mute on Ta-ra's walls As
 swells, The chord a-lone that breaks at night, Its

cresc.

dim.

if that soul were fled; So sleeps the pride of
 tale of ru-in tells; Thus free-dom now so

dim. *m.*

cresc.

for-mer days, So glo-ry's thrill is o'er; And
 sel-dom wakes, The on-ly throb she gives, ls

cresc.

mf *p rit.*

hearts that once beat high for praise, Now feel that pulse no more.
 when some heart in-dig-nant breaks, To show that still she lives.

mf *p rit.*

The Rosebud.

1. Once a boy a rose - bud saw, Rose - bud in the
 2. Then he said, "I'll pluck thee off, Rose - bud in the
 3. But, the wil - ful lad, he tore Rose - bud from its

hea - ther; 'Twas so fresh and young and bright: Straight he ran in
 hea - ther; Rose - bud said, "But I can sting, And will leave thee
 hea - ther, Rose - bud turn'd and stung a - gain, And he had to

wild de - light, To en - joy his plea - sure.
 fool - ish thing, To re - pent at lei - sure.
 take in pain, Mea - sure for his mea - sure.

Rose - bud, rose - bud, rose - bud red, Rose - bud, sweetest trea - sure.
 Rose - bud, rose - bud, rose - bud red, Rose - bud, doubtful trea - sure.
 Rose - bud, rose - bud, rose - bud red, Rose - bud, cost - ly trea - sure.

O who will o'er the Downs so free?

Moderato. $\text{♩} = 112$.

f *ff*

1. O who will o'er the downs so free, O who will with me ride, O
 2. I saw her bow'r at twi-light grey, 'Twas guard-ed save and sure, I
 3. I prom-isd her to come at night, With com-rades brave and true, A

p

who will up and fol-low me, To win a blooming hride? Her fa-ther he has
 saw her how'r at break of day, 'Twas guard-ed then no more! The var-lets they were
 gal-lant hand with sword in hand To break her pri-son thro': I prom-isd her to

cresc. *Vers. 1 & 2.* *ff*

lock'd the door, Her moth-er keeps the key; But nei-ther door nor bolt shall part My
 all a-sleep, And none was near to see The greet-ing fair that pass-ed there Be
 come at night, She's wait-ing now for

cresc.

rit. *D.C.* *Vers. 3. cresc.*

own true love from me! me, And ere the dawn of morn-ing light, I'll
 tween my love and me! me, And ere the dawn of morn-ing light, I'll

rit. *cresc.*

rall. ff *rit.*

set my true love free, And ere the dawn of morning light, I'll set my true love free.

rall. *rit.*

Soft through the fading Light.

1. Soft thro' the fading light, Falls the twilight's pur-ple veil!
 2. Arms of the for-est trees Rock the rest-less winds to sleep;
 3. Fold, then, your wea-ry wings, Troubled heart and bu-sy brain,

Far o'er the wa-ters hright Flits a sun-lit sail, —
 Si-lent the birds and bees Sink in slum-ber. deep.
 "Rest, rest," the for-est sings, Rest from care and pain.

Hush! while the day-light dies. Eve-ning sounds, thro' all the air,
 "Rest," sings the for-est, "rest," Lis-ten to her lul-la-hy,
 "Rest," sings the wood-land still, While the si-lent sha-dows fall,

Soft on the si-lence rise, Like an an-gel's prayer, —
 "Rest" on the Fa-ther's breast, 'Neath his watch-ful eye, —
 "Rest," rest from ev-ry ill, God is o-ver all, —

rit. *pp*

Hymn.

♩=92.

1. Thou, whose Al-might-y word Cha-os and dark-ness heard,

And took their flight; Hear us, we hum-bly pray, And where the Gos-pel's day

Sheds not its glo-rious ray, Let there be light! A-men.

mf 2. Thou Who didst come to bring
On Thy redeeming wing
Healing and sight,

cr. Health to the sick in mind,
Sight to the inly-blind,
O now, to all mankind,

ff Let there be light!

mf 3. Spirit of truth and love,
Life-giving, Holy Dove,
Speed forth Thy flight!

pcr. Move on the waters' face,
Bearing the lamp of grace,
And, in earth's darkest place

ff Let there be light!

p 4. Holy and Blessed Three,
Glorious Trinity,

cr. Wisdom, Love, Might,
Boundless as ocean's tide,
Rolling in fullest pride,
Through the world, far and wide,
ff Let there be light! Amen.

Easter Hymn.

♩ = 92.

1. Je-sus Christ is risen to-day, Al-le-lu-ia.

Our tri-umphant ho-ly day, Al-le-lu-ia.

mf

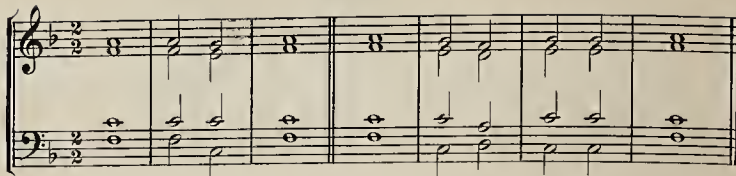
Who did once up-on the Cross, Al-le-lu-ia.

Suf-fer to re-deem our loss, Al-le-lu-ia. A-men.

f 2. Hymns of praise then let us sing
Unto Christ, our heavenly King,
mf Who endured the Cross and grave,
Sinners to redeem and save. Alleluia.

mf 3. But the pains which He endured
f Our salvation have procured;
ff Now above the sky He's King,
Where the angels ever sing, Alleluia! Amen.

Chant.



mp Our Father which art in heaven, Hal-lowed be Thy name.

Thy kingdom come. Thy will be done in earth, as it is in heaven.

Give us this day our daily bread.

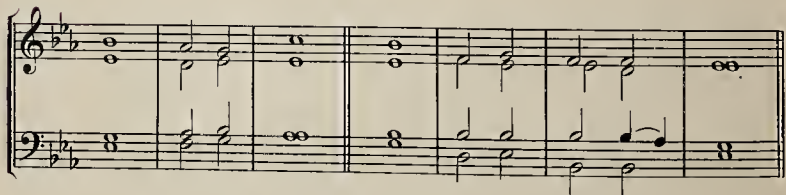
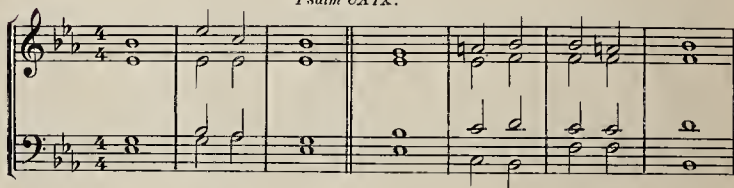
And forgive us our debts, as we forgive our debtors.

And lead us not into temptation; But deliver us from evil:

mf For thine is the kingdom, and the power, and the glory, For ever. A-men.

Chant.

Psalm CXIX.



Teach me, O Lord, the way of Thy statutes; and I shall keep it unto the end.

Give me understanding, and I shall keep Thy law; yea, I shall observe it with my whole heart.

Make me to go in the path of Thy commandments; and I shall not be ashamed.

Incline my heart unto Thy testimonies, and I shall not be ashamed.

Turn away mine eyes from beholding vanity; and quicken Thou me in Thy way.

Stablish Thy word unto Thy servant, who is devoted to Thy fear.

Turn away my reproach which I fear; for Thy judgments are good.

Behold, I have longed after Thy precepts; quicken me in Thy righteousness.

Scripture Sentence.

Now un-to Him that is a-ble to keep you from fall-ing, and to pre-

sent you fault-less before the presence of His glo-ry with exceeding

joy. — to the on-ly wise God, our Sa-viour, be glo-ry and

ma-jes-ty, do-min-ion and power, be glo-ry and ma-jes-ty, do-

min-ion and power; both now and ev-er. A-men.

Scripture Sentence.

mp Pray for the peace of Je - ru - sa - lem: *mp* They shall

mp

dim. pros - per that love thee. Peace be with - in thy

dim. Peace be with - in, with - in thy

cresc. in. with - in walls, with - in thy walls, and pros - per - i - ty with - in thy

cresc. walls, with - in

1. 2. Hal - le - lu - jah.

pal - a - ces. ces. Hal - le - lu - jah, Hal - le - lu - jah.

Scripture Sentence.

Our soul wait - eth — for the Lord: our

soul wait - eth — for the Lord: He is our

help, is our help and our shield, He is our help, is our

help and our shield. For our heart shall re - jice, — re -

jice — in Him; our heart shall re - jice — in Him; be -

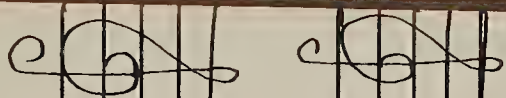
cause we have trust - ed in His ho - ly name, be

cause we have trust - ed in His ho - ly name.

Let Thy mer - cy, O Lord, be up on us, ac - cord - ing as we

hope, as we hope in Thee. Let Thy mer - cy, O Lord, be up

on us, ac - cord - ing as we hope, as we hope in Thee.



UNIVERSITY OF TORONTO
EDWARD JOHNSON
MUSIC LIBRARY

